University Press of Florida

# MANUSCRIPT PREPARATION
# GUIDELINES FOR AUTHORS

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# Contents

# The Publishing Process: From Manuscript to Book

Welcome to the University Press of Florida! Now that your work has been approved for publication, you can begin to prepare your manuscript for final submission. Your acquiring editor has already explained your contract terms and any special content issues you should address. The following guidelines will inform you of our general manuscript requirements. They may seem overly detailed, but if you follow them closely, the result will be a manuscript in a standardized format that will move smoothly and quickly through the stages of copyediting, design, and typesetting.

The primary elements of your final manuscript include the disk(s) containing your manuscript, one double-spaced copy of the printout (which should match the disk version exactly), all illustrations, and all permissions for both textual and photographic materials. These are described in their respective sections in these guidelines.

As the coordinator for the project, whether you are the sole author, a coauthor, or the editor of a multiauthor work, there are a number of duties you will be asked to perform as we proceed. You will be asked to carefully proof and correct all stages of the work. If you are the editor of a multiauthor project, you will be asked to send the copyedited manuscript to the contributors for a final look. After that stage, you will be the only person outside the press responsible for reading proofs. You will also be sent the advertising copy written by our marketing department to check it for any inaccuracies. *It is most important that the author and publisher work in strict accordance with established schedules at all stages.*

Before you submit your final manuscript to the press, our prepress department (an umbrella department consisting of the editorial, design, and production departments) will examine your original version and then send instructions to your acquiring editor about particular problems (if any) that need to be addressed before copyediting can begin. Manuscripts that arrive at the press in excellent condition may be passed directly into copyedit with no delay. So if you encounter problems or have questions about our guidelines when finalizing your manuscript, we encourage you to call your acquiring editor for help.

It is important to pay close attention to proofreading before submission. We consider the manuscript you submit to the press to be, essentially, your final draft. Making excessive changes later, either after copyediting or after typesetting, wrecks the book's schedule (thereby seriously jeopardizing its publication date) and introduces myriad possibilities for new keying errors. So you will not have an opportunity to rewrite. Please do all your rewriting before your manuscript goes into production.

When the final manuscript is submitted to us, it moves from the acquisitions department to the editorial department. There it is assigned to a project editor who oversees the copyediting and proofreading of manuscript and page proofs. Among this editor's concerns are coordination of text and art, consistency and clarity of the text (including all aspects of good grammar), preparing the manuscript for the typesetter, and resolving problems through the proof stage.

The manuscript is copyedited on disk by a freelance copy editor and returned to the project editor. The project editor then sends the author a special printout (not the author's original printout) that shows the copyediting changes. The author reviews the printout, makes final corrections, and responds to the copy editor's queries. Because making changes is expensive and time-consuming after a manuscript has been set in type, we ask authors to read the copyedited manuscript as they would read typeset proofs.

After the author corrects, approves, and returns the edited manuscript to the press, final corrections to the text files are made by the project editor. The manuscript is then transmitted to the design and production department, and a production schedule is prepared.

The press typesets most manuscripts in-house; a few are sent to an outside compositor. Our design and production department produces typeset page proofs; one set goes to the author and one to an indexer (if the author chooses to hire one). We also encourage authors to hire a professional proofreader if possible; we maintain a list of excellent proofreaders and will be glad to assist in booking them.

The author should check the page proofs carefully, making only those changes necessary to correct typographical and factual errors. Excessive changes introduced by the author at this stage will be billed to him or her at the rate listed in the contract; this does not apply, of course, to corrections that are the copy editor's responsibility.

The author or the indexer uses the page proofs to prepare the index. The index manuscript is then sent to the project editor along with any page proofs on which the author has made corrections. The index is copyedited, typeset, proofread, and corrected without being sent back to the author.

The production department sends the final disk to the printer, who produces the printed book pages. Our production manager reviews a sample copy of the unbound book, then instructs the binder to bind the books and deliver them to the press's warehouse. Printing and binding usually take about 2 months (4 months if the interior of the book is full-color). The production department oversees each step in the process to ensure adherence to high production standards. Materials such as acid-free paper and durable bindings are carefully chosen with these standards in mind.

The entire production process, from the beginning of copyediting until the book is bound, takes 10 to 12 months. This varies according to the length and complexity of the book; the author's travel schedule, availability, and adherence to the production schedule; and *whether or not the manuscript and accompanying materials are well prepared and well organized.*

# 1. What Is a Complete Book Manuscript?

The manuscript submitted in final form for publication should include the following (with some options as noted).

## Text

### Front Matter

**1.1**   Front matter elements should be presented in the following order and saved on your disk as one file. Each element should begin on a new page.

> Title Page. The title page consists of the title of the manuscript and the name of the author as he or she wishes it to appear.
>
> Dedication (optional).
>
> Epigraph (optional).
>
> Table of Contents. The table of contents lists all sections of the book. Make sure the chapter titles listed match those on the chapter opening pages. Please add manuscript page numbers to the table of contents.
>
> List(s) of Illustrations (maps, figures, plates, tables). These lists follow the table of contents. For more information see section 3.5.
>
> Foreword (if applicable). A foreword is brief and is usually written by a recognized authority in the field and carries a byline.
>
> Preface and Acknowledgments. The preface should state the purpose of the book and specify the audience for which the book is intended. Authors may append a paragraph or two of acknowledgments to the end of the preface. The preface is not signed.
>
> Chronology (if applicable).
>
> List of Abbreviations (if applicable).

### Main Text

**1.2**   The main text consists of the complete text, divided into sequentially numbered chapters. The chapters may be grouped into sections labeled parts (Part 1, Part 2, etc.).

### Back Matter

**1.3**   Unlike front matter, back matter elements should not be grouped but should be saved as individual files.

> Appendix(es).
>
> Endnotes. See section 2.16 for formatting and sections 2.26–2.30 for editorial style.
>
> Glossary (if applicable).
>
> Bibliography. See section 2.17 for formatting and sections 2.31–2.33 for editorial style.
>
> Brief Biography of Author (see section 2.34).
>
> List of Contributors. A list of contributors is used for edited multiauthor volumes. See section 2.35 for more information.
>
> Index. If your manuscript will contain an index, please list it in your table of contents. The index will not be prepared until the page proof stage. Please see section 2.18 for more information.

**Captions**

**1.4**   See sections 3.4–3.5. Please note: the caption list is *not* the same as the list of illustrations.

**Tables**

**1.5**   Tables should be constructed using your word-processing program, and the files should be saved onto the same disk as your manuscript. See section 2.15 for information on how to format tables.

## Illustrations

**1.6**   Illustrations must be kept separate from the text. Please read part 3, "Illustration Preparation."

## Permissions

**1.7**   Please read part 4, "Permissions."

# 2. Text Preparation

## Disk and Printout

**2.1**  Submit good-quality, clearly labeled high-density 3.5" floppy disks, CDs, or a zip disk. Label the disk with author's name, book title, name and release number of the word-processing software (for example, Corel WordPerfect 8.0), and the date you finalized work on the disk. Illustrations should be on a separate disk from text.

### Software Program

**2.2**  The press can translate all modern software programs and Rich Text Format. Some programs are so old that we cannot translate them; please check with us to determine whether your program is acceptable. The press prefers: in Windows, WordPerfect 5.1 or above (preferably WordPerfect 8) and MS Word 6 or above; in Macintosh, WordPerfect 2.0 or above and MS Word 4.0 or above.

### Organizing Manuscript Files

**2.3**  Save each text element of your manuscript as a separate file. (Do not submit your manuscript in one big file.) This means you cannot use the Master Document option. Name the files as follows:

> Front matter (all elements in one file, arranged in the order shown in section 1.1).
> Introduction.
> Chapter 01, 02, 03, etc. (Use *numbers only,* not chapter titles—each chapter in a separate file.)
> Table 01, 02, etc., or double-numbered (see section 2.15). Put each table in a separate file.
> Endnotes. The endnotes in a *single-author* book should all be together in one separate file. In a *multiauthor* book, each chapter's notes should be placed at the end of the chapter.
> Bibliography.
> Caption list.
> Bio (brief biography of author).

### The Final Printout

**2.4**  Send one single-sided printout of your final manuscript on 8½" x 11" paper, completely double-spaced. Number the pages consecutively throughout, not chapter by chapter—either manually on the printout or electronically. If the latter, use the automatic page-numbering feature of your software program to do the numbering —that is, do not key the page numbers as you type the manuscript.

In your printout, do not interleave tables and illustrations within the main text. Print out each table on its own page(s), without page numbers. Put table printouts in sequential order, in a separate group from the main text. Send a complete set of photocopies of all illustrations (each labeled by hand with a figure number), and a separate printout of the caption list (with each caption numbered to match its figure).

VERY IMPORTANT: The final printout you send us must match the electronic version *exactly*. If you must make changes to the disk after generating the final printout, please be sure to write all of them on the printout in red ink and flag these pages.

After you have sent the manuscript to us, do not send additional corrections. Necessary minor corrections can be made when you review the copyedited manuscript.

Be sure to keep an electronic copy and a paper copy for yourself.

## Text Entry

### Spacing

**2.5** Double-space everything, including all quotes, epigraphs, captions, extracts, tables, notes, and bibliographies.

### Font

**2.6** Use Courier New 12 pt. type for the entire manuscript. Please do *not* select special type to improve the appearance of the printout, including boldface and oversized. (Exception: boldface may be used for the words being defined in a glossary entry.)

Remember not to type the letter l (el) for the numeral 1 (one), or the letter O (oh) for the number 0 (zero), or vice versa.

### Formatting

**2.7** Please do not change default format settings except to double-space the printout.

Do not use your word processor's built-in "styles" feature for chapter titles, subhead levels, notes, and so on; use "Normal" or "No Style." Also, do not use the automatic features for note numbering, quotation marks ("smart quotes"), dashes, hyphens, ellipses, and similar options; create such elements manually, using your keyboard. Many of these automatic features can be turned off through QuickCorrect (in WordPerfect) or AutoCorrect (in Word), found under "Tools" on your tool bar.

### margins

**2.8** Allow at least one-inch margins on top, bottom, and both sides.

### justification

**2.9** Use left justification (a justified left margin and a ragged right margin). You may find it necessary to turn off your software's justification command or to stipulate left-margin justification only.

### hard returns and tabs

**2.10** Press the enter, or hard-return, key *only* at the end of a paragraph, endnote, bibliography entry, extract, or line of poetry—*not after each line of text* as on a typewriter. Let the lines of text "wrap" naturally as you type.

Indicate a new paragraph or endnote with a tab, *not* with an extra line of space. Do not indent paragraphs by using the space bar or a combination of the space bar and the tab key. Use your word processor's "reveal codes" key or display feature to confirm that this has been done correctly.

### running heads

**2.11** Please do not include running heads (lines that repeat the appropriate chapter title at the top of each page) in your manuscript.

### hyphens and dashes

**2.12** Turn off the automatic hyphenation feature of your word-processing program. Use only keyboard hyphens. To create a dash in text, use 2 hyphens with no space on either side of them--like this. Use one keyboard hyphen in a date span (1991-92).

### italicization

**2.13** Use the <u>underline</u> command, not the *italic* command, for words that you want to appear in italics in your book.

### extracts

**2.14** An extract is material that you wish to set off from the main text. Mark each extract as EXT (in pencil) in the left margin of the printout.

For PROSE, type extracted quoted passages as straight text. Let the lines of the extract "wrap" naturally as you type, and do not put hard returns at the end of each line. Put a hard return *only* at the end of the extract. If you wish, you can indent the extract by using the indent function of your word-processing program, but *do not* use hard returns and tabs to achieve the extract indent.

For POETRY, use a hard return at the end of each complete line of poetry. If the poetry has indented lines within it, use the tab key and the space bar to indent these lines (remember, this is for poetry *only*, not prose). Be sure that the indenting of all lines of poetry appears in your final printout exactly as you wish it to appear in the finished book. The typesetter will use your printout as a guide when typesetting the poems.

For editorial style, see section 2.24.

### tables

**2.15** Use your word-processing software, not Excel, to create tables.

Do not put grids or rules around tables.

Double-space all elements of the table.

Put commas in numbers above 3 digits (1,000 and above).

Each table's footnotes (if any) are separate from all others. Never include table footnotes in the numbering sequence of the text endnotes. Use letters rather than numbers for the notes, and begin with note "a" in each table. You may attach a note to the table title.

Put the source of the table before the notes. Begin flush left with the word Source, followed by a colon, word space, then the citation.

Tables should always be numbered. In books with many tables and in multi-author volumes, double-number them to include the chapter number. Tables in chapter 1 should be numbered as Table 1.1, Table 1.2, Table 1.3, etc.; tables in chapter 2 should be numbered as Table 2.1, Table 2.2, etc.

Save each table as a separate file, named by its number. Print out each table on a separate page and group the pages in numerical order; do not interleave them in the text printout.

On your printout of the main text, key the placement of each table in the left margin of the text by writing (for example) "Table 3.1 near here" in pencil, at the point in the text where you want each table to appear.

Prepare a list of tables for the manuscript's front matter.

**Example of a CORRECT table**

```
Table 4.8. Pleasant Lookout Dietary Remainsᵃ
```

| | Pre-1810 | | 1810-1870 | | 1870-1917 | |
|---|---|---|---|---|---|---|
| | Number | Grams | Number | Grams | Number | Grams |
| Shellfish[b] | 812 | 2,873 | 980 | 3,402 | 552 | 3,123 |
| Crab | 0 | 4 | 6 | 21 | 2 | 4 |
| Fish Bone | 22 | 68 | 34 | 87 | 13 | 44 |
| Goat | 0 | 0 | 0 | 0 | 1 | 9 |
| Chicken | 0 | 0 | 0 | 0 | 0 | 0 |
| Other | 0 | 6 | 0 | 0 | 0 | 0 |
| Total | 834 | 2,951 | 1,020 | 3,510 | 568 | 3,180 |

Source: Data from Rich Bryan, History of Pleasant Lookout, 2nd ed. (Chicago: Bluestone Press, 1984), 75.

Note: This table may be compared with table 4.9, which presents similar data for Smithtown.

a. Plant products not included.

b. Includes shrimp and lobster.

**Example of an INCORRECT table**

| Table 4.8. Pleasant Lookout Dietary Remains[27] | | | | | | |
|---|---|---|---|---|---|---|
| **Pre-1810** | | **1810-1870** | | **1870-1917** | | |
| _Number_ | _Grams_ | _Number_ | _Grams_ | _Number_ | _Grams_ | |
| Shellfish[28] | 812 | 2873 | 980 | 3402 | 552 | 3123 |
| Crab | 0 | 4 | 6 | 21 | 2 | 4 |
| Fish Bone | 22 | 68 | 34 | 87 | 13 | 44 |
| Goat | 0 | 0 | 0 | 0 | 1 | 9 |
| Chicken | 0 | 0 | 0 | 0 | 0 | 0 |
| Other | 0 | 6 | 0 | 0 | 0 | 0 |
| Total | 834 | 2951 | 1020 | 3510 | 568 | 3180 |

Data from Rich Bryan, _History of Pleasant Lookout,_ 2nd ed. (Chicago: Bluestone Press, 1984), 75. This table may be compared with table 4.9, which presents similar data for Smithtown.

[27] Plant products not included.

[28] Includes shrimp and lobster.

## endnotes

**2.16** In a *single-author* volume, endnotes must be grouped in one electronic file and must be placed in the printout at the end of the manuscript. In a *multiauthor* volume, endnotes and/or reference lists must be placed at the end of each author's chapter, as part of that chapter file.

Be sure to use endnotes, not bottom-of-the-page footnotes. Do not embed them by using your program's automatic endnote feature. (However, if they are already embedded and you don't know how to change them, leave as is.) Within the main text, make the note numbers by creating each superscript separately; do *not* use any kind of automatic numbering feature.

In the endnotes section, label each group of notes with a subhead consisting of the chapter number and title.

Begin each note with a paragraph indent, using the tab key. Type the number (base-aligned, not superscript); then a period; then one space; then the note. Do *not* use your software's automatic note-numbering feature. Do not set note numbers in parentheses or brackets. Use the hard-return (enter) key *only* at the end of each complete entry.

Do not put extra lines of space between notes.

Start over with note 1 in each chapter.

Use one space after a colon in notes (and everywhere else).

For editorial style, see sections 2.26–2.30.

## bibliography

**2.17** Indent each bibliography entry by using your software's hanging-indent feature at the beginning of the entry. Do *not* try to achieve the look of a hanging indent by indenting the carryover lines of an entry with a tab or with spaces. If you're not sure how to use the hanging-indent feature, simply begin each bibliography entry flush left.

Use the hard-return (enter) key *only* at the end of each complete entry.

Do not put extra lines of space between entries.

Use one space after a colon in bibliography entries (and everywhere else).

Use 6 hyphens to produce a long dash for repetition of an author's name when there is more than one work by the same author.

For editorial style, see sections 2.31–2.33.

## index

**2.18** You may prepare your own index or hire a freelance indexer. The time to make this decision is when you return your copyedited manuscript after reviewing it. We maintain a list of experienced freelance indexers and can book one for you. If you are thinking of using grant money for this, remember that indexers require full payment within 30 days.

If you decide to do your own, the preliminary structuring of the index and the selection of key words for entries can be done well in advance of proofs. When you are ready to start work on the index, tell your project editor and she will send you an indexing booklet and our own set of guidelines detailing our indexing preferences. Submit your index on disk with one printout (double-spaced), at the same time you return your page proofs.

## accent marks and special characters

**2.19** Generate common accent marks by using the accenting feature of your software.

These include, for the following vowels (both capped and lowercased): acute (á, é, í, ó, ú), grave (à, è, ì, ò, ù), umlaut or diaeresis (ä, ë, ï, ö, ü, plus ÿ), circumflex (â, ê, î, ô, û). Also the cedilla (ç) and the tilde (ñ, ã, õ).

For all other accent marks and diacritics (such as haceks and macrons), create a code for each kind of accented letter that you use in your text. Put the code in curly brackets, or braces { }. (These brackets appear on your keyboard as the shift option of the square bracket keys.) *Use the code throughout the manuscript,* including the captions and front matter, wherever you want this letter to appear. Type the code tight to the characters that precede and follow it.

For *Middle Eastern studies* manuscripts, use {ay} as the code for an ayn and {ha} for a hamza. Put each code tight to the characters it precedes or follows. Do not use the apostrophe or any other key for either of these.

For *medieval studies* manuscripts, use the following codes: {t} for lowercase thorn, {T} for uppercase thorn, {y} for lowercase yogh, {Y} for uppercase yogh, {e} for lowercase eth, {E} for uppercase eth, {ae} for lowercase ligature, {AE} for uppercase ligature. Put each code tight to the characters it precedes or follows.

*Make a list of all the codes you have created,* indicating next to each one the accented character or symbol it represents. For each code, list the names of the files in which it appears.

| **Examples** | | | **Code List** |
|---|---|---|---|
| To get: Dvořák | Type: | Dvo{rh}ák | {rh} r with hacek (chap. 3) |
| Masʿud | | Mas{ay}ud | {ay} ayn (chaps. 2, 3, 4) |
| þæm | | {t}{ae}m | {t} lowercase thorn (intro) |
| eþgesyne | | e{t}gesyne | {ae} lowercase ae ligature (all chaps). |

If the text requires *special characters* such as non-English untransliterated letters (for example, Greek) or mathematical symbols, create codes for them by typing the names of the characters or an abbreviation in curly brackets (for example, {k} for a Greek kappa or {pd} for a pound sign).

If you have an entire passage in (for example) untransliterated Greek, just flag the printout page it appears on, and the typesetter will follow your printout.

If you have a great many uncommon accents or special characters and are not sure about how to proceed, consult with the press before inserting them into the manuscript. Please remember—you are responsible for doing all the accents properly at the manuscript stage. It will be very expensive to do it later, at the page-proof stage.

## Proofreading

**2.20** If proofreading is not one of your talents, or if you are a non-native English speaker, please have your manuscript proofread by a good proofreader who is a native English speaker. It will save you and us a lot of time, money, and frustration. Note that your contract with the press specifies that you will be billed for excessive corrections that are not the copy editor's responsibility.

# Editorial Style

## General Information

**2.21** For questions concerning spelling, hyphenation, and punctuation, consult *Merriam-Webster's Collegiate Dictionary,* 10th ed., and *Webster's Third New International*

*Dictionary.* Always use American spelling rather than British (except in quoted material), unless you have received permission from the press to waive this rule.

For questions concerning editorial style, consult *The Chicago Manual of Style,* 15th ed. (Chicago: University of Chicago Press, 2003).

We will also accept MLA style (5th ed.) in notes and references, with three exceptions (see section 2.26). When appropriate, authors may also follow a style that is specific to their discipline, such as that of the Council of Science Editors. If you have followed a style other than that in the *Chicago Manual,* be sure to consult with your acquiring editor.

The press can offer suggestions concerning many bothersome questions that can be reduced to rules. Good writing, of course, is an art, not merely a matter of following rules. Even the most specialized work can be made accessible and readable if prepared with care by a sensitive and meticulous writer.

Many authors find it helpful to read some of the many excellent style guides that are available. One that we especially recommend is *The Elements of Style,* 3rd ed., by William Strunk, Jr., and E. B. White (New York: Macmillan, 1979).

## Chapter Titles

**2.22** Begin each chapter on a new page. Type chapter titles flush left, upper- and lowercase, in roman type (not oversized type, italic, bold, small caps, or large caps). Do not skip a line before starting the text.

Never attach an endnote to a chapter title.

## Subheads

**2.23** Type subheads flush left, upper- and lowercase, in roman type (not oversized type, italic, bold, small caps, or large caps). Do not skip a line before starting the text.

The first line in a chapter should not be a subhead.

Never attach an endnote to a subhead.

Indicate subhead levels on your printout by marking them in pencil in the left margin. Mark all first-order subheads with a circled **A** next to the subhead, all second-order subheads with a circled **B**, and so on.

**Examples of subhead levels**
A. Dogs
    B. Terriers
        C. Fox terrier
        C. Scottish terrier
    B. Retrievers
        C. Golden retriever
        C. Labrador retriever

## Quotations and Extracts

**2.24** Remember to double-space all extracts. See section 2.14 for formatting and markup. Please check all quotations carefully against the original source before submitting your final manuscript.

Brief quotations (8–10 lines or fewer) should be run in with the text. (Exception: a passage with dialogue that needs paragraphing, even a brief one, is best set off as an extract.) Place the source at the end of the quotation in parentheses. If it comes at

**Example of CORRECT chapter opening page:**

1

People and Marine Mammals in Florida

For the past decade or so, something on the order of 1,000 new

residents have moved to Florida every day. . . .

A What Are Marine Mammals?

The marine mammals include a diverse group of animals that

actually arose from different ancestors and possess very dif-

ferent characteristics.[1] There are three primary groups . . .

B Cetaceans

The cetaceans are the mammals most completely adapted to an

aquatic lifestyle. Cetaceans never voluntarily leave the water

in their lives.

ext
> Among their most obvious features are the lack of hind
>
> limbs, which have been lost over evolutionary time, lack
>
> of hair, reduction in size of the front limbs, extremely
>
> streamlined bodies, internal reproductive organs, and the
>
> presence of a powerful fluke for locomotion. Some less
>
> obvious adaptations include . . . diving abilities (espe-
>
> cially for some species such as the sperm whales), and
>
> the ability of most species to live in a world without
>
> fresh water. (Scott, <u>My Favorite Mammals</u>, 36)

The cetaceans are most closely related to the artiodactyls, the

even-toed ungulates including cows, pigs, and hippos. . . .

B Sirenians

The official State Marine Mammal of Florida is the manatee. . . .

**Example of INCORRECT chapter opening page:**

# *Chapter 1*

## *People and Marine Mammals in Florida*[1]

For the past decade or so, something on the order of 1,000 new residents have moved to Florida every day. By the year 2030, the human population of the state will double to approximately 32 million people, with most of them occupying coastal areas. In addition, on average more than 65 million tourists have visited the state annually in recent years. The reasons for such interest in Florida are several, but clearly include the chance to experience natural resources unlike those found elsewhere in the United States. Among the resources that are near and dear to many peoples' hearts are the marine mammals.

### WHAT ARE MARINE MAMMALS?[2]

The marine mammals include a diverse group of animals that actually arose from different ancestors and possess very different characteristics. There are three primary groups of mammals that include marine representatives: the carnivores (represented by sea otters, marine otters, polar bears, and the diverse, flipper-footed pinnipeds [true seals, sea lions, fur seals, and walruses]), the sirenians (which include just three species of manatees and the dugong), and the cetaceans (the largest group of marine mammals, which includes all of the whales, dolphins, and porpoises).

### Cetaceans

The cetaceans are the mammals most completely adapted to an aquatic lifestyle. Cetaceans never voluntarily leave the water in their lives.

> Among their most obvious features are the lack of hind limbs, which have been lost over evolutionary time, lack of hair, reduction in size of the front limbs, extremely streamlined bodies, internal reproductive organs, and the presence of a powerful fluke for locomotion. Some less obvious adaptations include those associated with their sensory systems (especially their sound-producing and hearing capabilities), diving abilities (especially for some species such as the sperm whales), and the ability of most species to live in a world without fresh water (Scott, *My Favorite Mammals,* 36).

The cetaceans are most closely related to the artiodactyls, the even-toed ungulates including cows, pigs, and hippos.

The cetaceans are the most diverse and abundant marine mammals around Florida, and the most diverse, but not the most abundant group of marine mammals around the world. More than two dozen (specifically 28) species are known to occur in Florida's coastal waters or to have stranded on its beaches; 5 of those species are common and 14 others are occasionally encountered.[3] These 19 are considered in some detail in this book.

### Sirenians

The official State Marine Mammal of Florida is the manatee. In fact, the Florida manatee is remarkably well adapted to an aquatic existence, possessing to just a slightly lesser degree most of the adaptations for an aquatic lifestyle possessed by cetaceans. But manatees have some surprising attributes, being able to dive longer than bottlenose dolphins and some other cetaceans and to haul their heavy bodies out on land briefly to feed or to cross mudflats at times.

the end of the sentence proper, place it *inside* the final period, like this (Freedman, 232).

Quotations longer than 8–10 lines should be set off from the main text as extracts.

Omit quotation marks at the beginning and end of an extract unless the quotes are in the original text. Use square brackets to enclose your own editorial interpolations in quoted material.

For all quotations, use a 3-dot ellipsis to show an omission in the middle of one sentence. Use a 4-dot ellipsis if the omission extends to another sentence. Follow the capitalization of the original; avoid using square brackets to show how the original was upper- or lowercased. Be sure to type ellipses using your keyboard (space, period, space, period, etc.); do not use your program's automatic ellipsis feature.

When placing a source after an extract, put the source in parentheses *outside* the final punctuation of the quoted material.

**Example**
Common sense is not so common. (Voltaire, <u>Dictionnaire Philosophique</u>, 62)


## Non-English and Translated Material

**2.25**  Non-English words and phrases in your own prose should be in italic, followed by the translation (if any), either in parentheses or in square brackets, whichever you prefer.

**Example**
The first French word she learned was <u>la parapluie</u> (the umbrella).

Remember that many non-English words and phrases are so commonly used in English that they are now in the English dictionary and so should not be treated as foreign words (for example, "quid pro quo"). Non-English proper nouns (names of people, places, organizations, and the like) should *never* be in italic, unless they appear in quoted material.

Quoted passages followed by translations should be in roman type, not italic. Shorter ones (fewer than five lines) should be enclosed in quotation marks, followed immediately by the translation enclosed in square brackets [ ], followed by the punctuation of the mother sentence. The translation should also be in roman type, not italic, with no enclosing quotation marks.

**Example**
Consider the following French phrase: "C'est la parapluie!" [This is the umbrella!]. It is run into the main text, as shown here.

Longer passages should appear as extracts with no enclosing quotation marks, followed by a line space, then the translation enclosed in square brackets. At the end of the translation, place the final mark of punctuation inside the closing bracket, with no period afterward.

**Example**
Sometimes it is necessary to present a long passage in French followed by a translation, as below.

Voici un exemple de texte extrait et traduit—mais en votre manuscrit le texte serait six lignes au moins.

[This is an example of extracted, translated text—except in your manuscript it should be at least six lines long.]

For translation of titles in the bibliography, see section 2.32.

**Endnotes**

**2.26**  Try to keep lengthy discursive notes to a minimum, either by working the material into the main text, by editing to shorten the note, or by omitting it entirely. However, be certain that you have included all the endnotes needed. You must not add notes after production begins; renumbering notes is an extremely time-consuming and error-prone process.

In the main text, try always to place the superscript for a note at the end of a sentence.

Never attach notes to epigraphs, chapter titles, chapter authors, or subheads. Place the information either in an endnote in the main text or in an Author's Note; sometimes it can be added to an existing endnote. The Author's Note may be placed at the end of its chapter in the main text, or at the beginning of the endnotes for that chapter (just before note 1).

Double-check the final manuscript to be sure that the superscripts in the text are numbered consecutively and that they match the endnote numbers.

Double-check to be sure that all works cited in the endnotes appear in the bibliography.

*And above all, make sure that the names, titles, and dates in the notes are consistent with their listing in the bibliography.*

For formatting questions, see section 2.16.

The examples given below follow *The Chicago Manual of Style,* which contains numerous sample endnotes with many variant elements. Other style books may be used also (as noted in section 2.21), with the press's approval. We accept MLA style with the following exceptions: (1) in each endnote, the note number must be base-aligned, not a superscript; (2) traditional abbreviations for states must be used, not postal codes (e.g., Mass., not MA); and (3) "University Press" must be spelled out (do not use "Univ. Press" or "UP").

## using the short form

**2.27**  We strongly prefer that you use the short form for all endnotes, consisting of (1) the author's last name, (2) a short title for the work (this is optional, but you must be consistent and either use it or not, throughout), and (3) page numbers cited (preceded by volume number if applicable). This means that you must have a complete bibliography of works cited. Only the bibliography should carry full publishing information.

> **Example**
> 1. Kennedy, <u>The Klan Unmasked</u>, 45.

Alternatively, you may use name and volume/page numbers only, if there is only one work by Kennedy in the bibliography:

> 1. Kennedy, 45.

Remember, if there are two different Kennedys in the bibliography, first names or initials should be used in notes citing the Kennedys in order to distinguish them. And if you have more than one work by the same Kennedy in your bib, you must use a short title when citing either of them.

## using the long form

**2.28**  In books having no bibliography (as is often the case with multiauthor volumes or volumes of one author's collected essays), the first citation of a work in the notes must be in the long form (that is, it must contain complete bibliographic information). Use the short form for subsequent citations within the same chapter and the long form for first citations of the same work in subsequent chapters.

## in-text citation

**2.29**  Some authors prefer to cite within the main text: "A mournful tune with no words was called a Texas lullaby" (Tinsley, 18). If you use this system, be consistent and keep *all* simple citations in the text. Endnotes must contain discursive material to justify their inclusion.

## author-date system

**2.30**  Some authors may wish to use the author-date system for documentation. The author's name and the date of the work's publication are given in the text, in parentheses. Page numbers follow the date, consistently separated by either a comma or a colon. The bibliography must include every work cited in the text.

> **Example**
> Most definitions of Mississippian culture cite corn agriculture as a characteristic (Hernandez 1985: 63).

## Bibliography

**2.31**  Please include in the bibliography all works that are cited in the endnotes or in the text. The examples given below follow *The Chicago Manual of Style,* which contains numerous sample bibliography entries with many variant elements. Other style books may be used also (as noted in section 2.21), with the press's approval. We accept MLA style, with the following exceptions for bibliographies: (1) traditional abbreviations for states must be used, not postal codes (e.g., Mass., not MA); and (2) "University Press" must be spelled out (do not use "Univ. Press" or "UP"). For formatting questions, see section 2.17.

The name of the publisher should be taken from the title page of the work being cited (the names of some publishers have undergone changes over the years). Publishers' names must be completely spelled out (with "Inc.," "Co.," and "Ltd." omitted). If the city of publication is not widely known, the abbreviation of the state name should follow it.

> **Example**
> Englewood Cliffs, N.J.: Prentice-Hall, 1975.

The bibliographical citations in a book using the author-date system in the notes should list the date of publication immediately after the author's name, *not* at the end of the entry.

> **Example**
> Gannon, Michael V. 1992. <u>A Short History of Florida</u>. Gainesville: University Press of Florida.

In a single-author volume, the press prefers to carry one bibliography at the end of the volume, combining all primary and secondary sources in one alphabetical list

for easy reference. In any case, aim for the fewest possible groupings. *Always* merge books and articles together in secondary sources. If a list of newspapers is necessary, you must include a date span with each title.

In a multiauthor volume, reference lists may be placed at the end of each chapter.

**Examples for books**

Bigelow, Gordon E., and Laura V. Monti, eds. <u>Selected Letters of Marjorie Kinnan Rawlings</u>. Gainesville: University Presses of Florida, 1983.

Brown, J. G. <u>History of Florida</u>. Syracuse, N.Y.: Houghton Mifflin, 1945.

Chapman, Lauren. "Fishes of the African Rain Forests." In *Conservation, Ecology, and Management of African Fresh Waters*, edited by Thomas L. Crisman et al., 176–209. Gainesville: University Press of Florida, 2003.

**Examples for journals**

James, Daniel S. "Labor Revolt in Eighteenth-Century Peru." <u>Journal of Peruvian Studies</u> 16, no. 14 (October 1977): 276–82.

Moraes, G. M. "St. Francis Xavier, Apostolic Nuncio, 1542–52." <u>Journal of the Bombay Branch of the Royal Asiatic Society</u>, n.s., 26 (1950): 279–313.

## translated titles

**2.32**  You may or may not prefer to translate non-English titles in your bibliography. If you do not want them to be translated, please discuss this with your acquiring editor. If you choose to translate them, the following style is our preference. Directly after a non-English title, insert the English translation in parentheses or square brackets (no quotation marks, no underlining, and only first word and proper nouns capitalized).

**Example**

Adorno, Theodor W. "Der Essay als Form" (The essay as form). <u>Noten zur Literatur</u> 21 (1963): 13–14.

If the title of a non-English work is given only in translation, the translation is treated as the title, but the original language must be specified.

**Example**

N. M. Pirumova. <u>The Zemstvo Liberal Movement</u> (in Russian). Moscow: Izdatel'stvo "Nauka," 1977.

## website citation

**2.33**  Enclose website addresses in angle brackets < > to separate them from surrounding text or punctuation. Because websites change so frequently, add the exact or approximate date you acquired the information you have cited.

**Example**

Foxman, Abraham H. "The Cynical Covenant." *Jewish Post of New York Online*. <www.jewishpost.com>, accessed June 10, 1997.

## Biography of Author

**2.34**  In the back matter of single-author volumes, starting on a new page immediately following the bibliography, provide a biography of one to three sentences, including your academic affiliation and details about those among your publications that would

be of interest to readers of the present volume. Save it as a separate file and label it "Bio."

**Example (academic)**

R. J. Schork is professor emeritus of classics at the University of Massachusetts, Boston. He is the author of <u>Sacred Song from the Byzantine Pulpit: Romanos the Melodist</u> (1995) and <u>Latin and Roman Culture in Joyce</u> (1997).

Author bios for trade books are more informal and often a bit longer. Provide a few sentences about your life that are relevant to the topic of your book.

**Examples (trade)**

Thomas Reilly is an aviation consultant with twenty-five years of experience as chief financial officer for several airlines. He has served as curator for a number of exhibitions on aviation and has written many articles for <u>Air Line Pilot</u> and the <u>Journal of the American Aviation Society.</u>

For eighteen years, Mary Jane McSwain was garden editor for the <u>Daytona Beach News-Journal,</u> writing the weekly columns and feature articles that have made her one of Florida's favorite gardening authorities. She lives in Ormond Beach.

## List of Contributors

**2.35** In the back matter of multiauthor volumes, following the bibliography, provide a list of the contributors' names, institutional affiliations, and, if desired, recent publications. These bios should be very brief and should not include details such as the schools where contributors received their Ph.D.s and what projects they are currently working on.

**Example**

Eric Davis is associate professor of political science at Rutgers University.

Also, please send us (*not* interleaved with the manuscript) a list of the contributors' addresses, phone numbers, e-mail addresses, and fax numbers.

# 3. Illustration Preparation

## Submitting Illustrations

**3.1**   Illustrations should be separated from the manuscript. Save electronic art files on a separate disk/CD from the manuscript text. *No* images should be on your art disk except the final versions of the illustrations for the book.

Make a complete set of photocopies of all illustrations (including a full-size visual representation of those on slides and computer disks). Label each illustration and photocopy with its number. Gather all illustrations together; do not interleave them within the text printout. Divide color plates, black-and-white figures, and maps into separate groups. For multiauthor volumes, keep each author's art in a *separate* folder labeled with the author's name.

Be sure to number every illustration by type (figure, map, or plate) and location. Double-number them in academic titles with many illustrations and in multiauthor volumes. For double-numbered illustrations, include all parts of the number (for example, map 1.4 is the 4th map in chapter 1, and fig. 2.6 is the 6th figure in chapter 2). *Do not name illustrations by subject matter or with a description or a person's name.*

Make sure illustration numbers exactly match the caption numbers in your caption list.

Check all text in the image area of illustrations (particularly place names on maps) for spelling and completeness. If misspellings are found in copyediting, the illustrations will be returned to you for correction. We cannot correct illustrations at the press.

Before submitting your manuscript, complete the Illustrations Inventory Form. For all digital submissions, complete the Electronic Art Submission Form also. Both are in part 5 ("Author's Checklist and Required Forms") located at the end of the guidelines.

## Copyright for Illustrations

**3.2**   Many illustrations are under copyright, and it may be necessary for you to obtain permission to reprint them. Please consult with your acquiring editor before seeking such permissions, and we will provide guidance and instruction. Sample permissions forms are included in part 4, "Permissions."

## Marking Art Placement

**3.3**   Indicate clearly where art should be placed, in one of two ways. First, you may write each figure and/or map number by hand in the left margin of your manuscript printout, near the place where you would like the illustration to appear ("figure 1 near here," for example). The second way to indicate placement is to type the number *in curly brackets* in the text *at the end of a paragraph after the last mark of puncuation,* as follows. {figure 1 near here}

If color illustrations have been approved for your book and if they are to be ganged together in a separate section, it is not necessary to mark art placement. They will be positioned by the production department.

## Captions

**3.4**   The caption list should be in a separate, double-spaced text file on your text disk. A dated printout of the caption list should accompany the photocopies of the illustrations.

Begin each caption with its figure number, followed by a concise description with all pertinent details, then the full source, and finally the credit line (granting permission). In an art book, captions should include the artist's name (if relevant/known), title and/or description of the artwork, year or time period (if known), medium, size, and archival location.

**Example**

Figure 92. Théodore Géricault, <u>Raft of the "Medusa</u>," 1819. Oil on canvas, 16" x 23". The Louvre, Paris. By permission of the Musées Nationaux, Paris.

If the rights holder requests specific wording for the credit line, use it. Otherwise, use the following style for the credit line: "By permission of [rights holder, location of rights holder]."

## List of Illustrations

**3.5**   The list of illustrations appears in the book following the table of contents. Provide separate lists for maps, black-and-white illustrations, and color plates, with each list starting on a new page. A list of illustrations usually appears only in heavily illustrated scholarly books; it is often unnecessary in trade books. Consult with your acquiring editor if you are unsure about whether to include one in your manuscript.

A list of illustrations is *not* the same as a caption list. Items in the list of illustrations should be brief, including only item number, title or brief description, and artist when applicable; do not include the source or credit line. Below is a comparison of the two.

**Example**

*Caption:*

Figure 92. Théodore Géricault, <u>Raft of the "Medusa</u>," 1819. Oil on canvas, 16" x 23". The Louvre, Paris. By permission of the Musées Nationaux, Paris.

*Description in list of illustrations:*

Figure 92. Théodore Géricault, <u>Raft of the "Medusa</u>," 1819.

## Types of Illustrations

**3.6**   Attractive graphics and illustrations will reflect positively on the author and the press; poor graphics usually get panned in book reviews. Online graphics can be misleading; what looks good on the screen does not necessarily print well. Consult the following instructions to ensure the best graphic reproduction possible for your book. Seek professional help from a graphic design studio or your campus graphics department if you are unfamiliar with any of the language or procedures in the following discussion.

**Original photos**

**3.7**   Supply glossy 8" x 10" or 5" x 7" photos with good contrast and clear images. Printed photographs from a book or magazine are not recommended. Photocopies and inkjet reproductions are not acceptable.

If the press has approved color images for your book, supply color slides, color prints, or 4" x 5" transparencies for all images that will reproduce in color. These images should be labeled "plates" and numbered separately from black-and-white illustrations. Color and black-and-white illustrations each have (1) a caption list and (2) a list of illustrations for the front matter.

Number all originals on the back with pressure-sensitive labels. For slides, write

"figure" (black-and-white) or "plate" (color), the number, and the author's last name directly on the frame.

## Scanned photos

**3.8** Scan the image to 5" x 7" at 300 dpi scanning resolution. (This is different from printer resolution.) We can reduce but not enlarge images.

If the illustration is to be reproduced as a black-and-white photo, save in gray-scale mode as TIFF or EPS file, one photo per file. Once a photo is scanned, do not resize the image. Resolution deteriorates as the image is enlarged. Correctly scanned, black-and-white file size will be approximately 1 to 5 megabytes. Do not compress images.

If the illustration has been approved to appear in color, save in EPS format, one photo per file.

As with all illustrations, name photo files by number. *Do not name them by subject matter or with a description or person's name.*

Supply a full-size printout of each image. Write the illustration number on printout.

## All Line Art

**3.9** Make sure line art and lettering will be readable when reduced to fit on a 6" x 9" book page. Thickness of lines must be 0.5 point or greater. Use 8–12 point Helvetica or Times Roman font for lettering.

Omit the main title from the image area. It should be part of the caption.

Supply photocopies in addition to originals, and make sure figure numbers are on both.

### camera-ready line art

**3.10** Send clean, sharp black-and-white originals on white stock. Use patterns, *not* shading or screen tints, to differentiate areas on a chart, map, etc. Solid lines (100 percent black lines or fill) will reproduce well when we scan them; shaded, fuzzy, or jagged lines will not.

**Examples of ACCEPTABLE line art for scanning:**

**Examples of UNACCEPTABLE line art for scanning:**
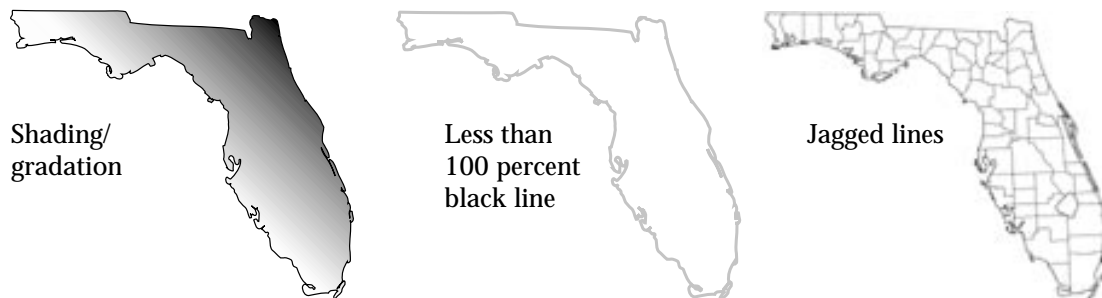
Shading/ gradation

Less than 100 percent black line

Jagged lines

## line art drawn with a computer program

**3.11**  Computer-generated art is drawn (not scanned), using a drawing program. Submit computer-generated illustrations in Adobe Illustrator (5.0 or higher) or Macromedia Freehand (5.5 or higher). Do not save as a PDF. Save each illustration as an EPS file, one illustration per file. If using Corel Draw, save all images as Adobe Illustrator (.ai) files. Word-processing files (for example, with .wpd or .doc extensions) or spread-sheet programs (for example, Excel) are not acceptable or usable.

*No* images should be on your art disk except the final versions of the illustrations to be used in the book.

Use shading or screens for differentiating areas on a chart, map, etc. (*This is acceptable for computer-generated line art but not for camera-ready line art.*) Shading between 10 percent and 75 percent is best. Do not use color, only percentages of black, unless color has been approved.

Size each illustration to approximately 5" x 7" at 100 percent.

Provide a printout of each illustration (labeled with the figure number) and a note listing all the fonts used on your disk.

**Examples of ACCEPTABLE art created in a computer drawing program:**



## scanned line art on disk

**3.12**  Original art must meet the requirements described in section 3.10. Scan illustrations at 1200 dpi (scanner resolution, not printer resolution) at 100 percent (the size that the image will be in your book).

Use Adobe Photoshop (3.0 or higher). Save as bitmap TIFF (choose "Image," then "Bitmap," then "Save as" TIFF).

Adobe Illustrator or Macromedia Freehand computer-generated line art (see section 3.11) is preferred, in order to avoid the large file size created when scanning at 1200 dpi. Corel Draw is acceptable, but not preferred.

Do not save as PICT, PAINT, or PDF files. These files are low-resolution images that are useful only for on-screen viewing.

Scanning a line-art image into Adobe Illustrator, Macromedia Freehand, or Corel Draw should be done only to add text (e.g., labels on a map). Images scanned or imported into Adobe Illustrator or Macromedia Freehand must be 1200 dpi. Also, do not resize the image once it is embedded in the drawing program.

### Digital Cameras

**3.13**  Despite the increasing popularity and quality of digital cameras, the best results are produced by prints from film cameras, slides, or transparencies. If images from a

digital camera are all that are available, they must meet the requirements described below.

First, tell your acquiring editor that you want to submit digital camera images. You will be asked to submit a few representative photos for evaluation.

To produce a book-quality image, the image resolution produced by your digital camera must be high enough to meet certain minimum specifications. Resolution is measured in megapixels; a megapixel is 1 million pixels. Consumer cameras are now available that produce up to 4 megapixels and higher. A camera's capability is calculated by multiplying its maximum pixel width by its pixel height. Some common resolutions include 1280 x 960 (1.2 megapixels), 1600 x 1200 (1.9), and 2800 x 2100 (5.9).

Photos taken with a digital camera are not acceptable unless they have a minimum resolution of 1200 x 1500 pixels (1.8 megapixels). Ideally, cameras should have a resolution greater than 2 megapixels for successful reproduction. You should be careful to change the default setting to the highest quality, or *minimum compression.* This may be referred to as "fine," "high quality," or "uncompressed." Generally, the higher the resolution, the larger the file size. For resolution to be high enough, a black-and-white file will be 1 to 5 megabytes in size, while a color image will be 3 to 20 megabytes. For example, if your color file is only 1 megabyte, your resolution is not high enough.

Digital cameras rely on JPEG compression to store images, and JPEG file format is usually the default format for digital cameras. This format, however, discards visual information in order to make file sizes smaller. Choose the TIFF setting if it is available on your camera; otherwise, JPEG is acceptable but will lose color quality if the image is to be printed in color.

Of course, high resolutions do not guarantee high-quality images. The CCD sensors of digital cameras, for example, vary widely in quality and can affect final picture quality dramatically.

Be careful when choosing your camera. Most digital cameras report both the CCD sensor resolution and the "effective" resolution. For example, a camera may report a CCD resolution of 2.11 megapixels but have an effective resolution of only 1.92 megapixels (1600 x 1200), which does not meet our minimum standards. The effective resolution is considered the "true" resolution—the absolute limit of detail the camera can capture. Likewise, some cameras feature "interpolation," or re-sampling, to increase the resolution of the image. Be aware that interpolation cannot add detail that was never there.

Do not perform any alterations to your image unless you have been trained in this area. Do *not* crop the image, even if you do not think the photo was well composed. We need the complete original exposure. Instead, submit a duplicate image or photocopy showing how you would like the image cropped.

Do not resize the image. Do not make any changes that cause the file size to change!

Do not make any color corrections. Mistakes made with this process will drastically change the look of the image and are impossible to reverse. Do not convert from color to black-and-white, even if your image will be printed in black-and-white.

Do not place text on the image by using an image-editing program, and do not place the image in any word-processing program.

# 4. Permissions

It is the author's responsibility to obtain permission to reproduce illustrative material taken from outside sources, and to quote from songs, music, or other copyrighted material. All permissions necessary for reproduction of illustrations, quotations, and other protected or copyrighted material, whether published or unpublished, are considered part of the manuscript and should be submitted with the final draft, following formal acceptance of the manuscript for publication by the press. Before sending out permission request letters, please consult with your acquiring editor to confirm what material will require permission to reprint. We prefer to receive all the permissions at once, in one complete packet.

*Under no conditions will we begin the copyediting of a book before all permissions have been cleared, so we encourage you to seek permissions as soon as possible once your manuscript has been approved for publication.*

Please remember to include the Text Permissions Inventory Form, Illustrations Inventory Form, and/or Electronic Art Submission Form with your final manuscript (if applicable to your book).

## When Permission Is Not Required

### Text

**4.1**    The concept of fair use permits inclusion of short quotations in scholarly books for accurate citation of an authority or for criticism, review, or evaluation; obtaining permission for such use is not necessary. Authors should therefore save themselves and publishers needless correspondence by first trying to determine if their use of copyrighted material comes under the category of fair use.

A rough rule of thumb is that permission is not required if the total number of words used from any single source is fewer than 400. However, there are exceptions to this—for example, when the whole work from which the quotations are taken is itself quite short. Fair use requires that in addition to using only a small portion of the original work, you must not use that work to sell your own, or hinder the copyright holder's ability to profit from sales of the original work. If in doubt, consult your acquiring editor before writing to the copyright owner.

Permission need *not* be obtained for material that is not a direct quotation but is paraphrased or summarized from another source. It should be clearly indicated as such (that is, it should be separated from your own statements and credited to the original source).

If material of any length is from a work whose publication falls within the public domain, you do not need permission to reprint. A work is in the public domain (1) if it was published before 1923 or (2) if 70 years have passed since the death of the author of the original work. See Appendix A for further information. If you are unsure about whether a work has passed into the public domain, you may consult the records of the U.S. Copyright Office to ascertain status.

### Illustrations

**4.2**    If an illustration was acquired or created by you, even if it is a picture of something in a museum, you do not need permission. However, if you take a picture of an image from a publication, you *do* need to get permission to reproduce this photo in your book.

If you hired someone to create new art, the illustration will not require permission to reprint. However, it is a good idea to include a credit line ("Courtesy of" or "Photo by"). Also, if the artist incorporates into his or her work recognizable pieces of someone else's artwork, permission *must* be sought from the original artist.

If the illustration was originally published in an out-of-print publication, a publication that is no longer in business, or a publication that falls within the public domain (see section 4.1), you do not need permission to reprint. But if an illustration in any of these types of publications was reproduced from another source (you should be able to determine this by looking at the artwork's credit line), you *do* need to secure permission.

Data found in a table or graph is not copyrightable, but use of that particular arrangement of data will require permission.

If the materials are from the Library of Congress or any other federal agency, you do not need permission, but you will need to supply us with the proper credit line.

## When Permission Is Required

### Text Permissions

**4.3**    Be sure to complete the Text Permissions Inventory Form in part 5 and enclose it with your final manuscript.

### reproduction of an entire document

**4.4**    When you reproduce a *complete unit*—whether a poem, song, letter, short story, article, or complete chapter—you will need to secure permission from the copyright holder if the work is not in the public domain (see section 4.1). For more information regarding copyright law, please refer to Appendix A.

Translations published after January 1, 1923, are subject to copyright and follow the same rules as prose.

A release is required for interviews in which the interviewee is identified by name.

### reproduction of portions of works

**4.5**    Material that is *quoted for its own sake* and exists as a separate element in your book, no matter the length (as in an epigraph or an anthology of readings), requires permission. The publisher of the material quoted in this way especially is justified in requiring a fee. For this reason, when writing to the publisher for permission, you should give the exact location of the material requested, the nature of its use, and a rough estimate of the number of words.

In the case of poetry and music lyrics, permission is required to reprint more than one line of a short poem still under copyright, or *any* words or music of a popular song.

### reproducing from your own work

**4.6**    Quoting from your own work previously published in copyrighted magazines or journals requires permission. However, for works published after January 1, 1978, you need permission *only* if you have signed a written agreement with the publisher. If your publication agreement does not clearly state that your material can be reused without permission so long as proper credit is given, you may request a transfer of copyright or a grant of publication rights from the publisher of your work. If any of

the chapters have been published elsewhere, or if a contract with another publisher supersedes the contract you have with us, you (or the contributors, in an edited volume) will need to secure permission from the originating publisher.

## Illustration Permissions

**4.7**  Reproducing photographs and line drawings sometimes requires permission from the owner of the work. *In all cases, we need to know where the illustration came from, whether the author, a museum, or another book.* This information should be included at the end of the illustration's caption as the credit line. Remember, just because an artwork appears in a publication does not mean that the publisher is the rights holder for that art.

Be sure to determine whether the rights holder has requested a specific wording for the credit line. If the rights holder has not, please use the following line, placed at the end of the caption: "By permission of [rights holder, location of rights holder]."

Along with the final manuscript, we will need copies of all the art permission letters you have secured (see section 4.8). Please label the permission letters in the upper right corner with the figure number(s) to which the letters refer. Be sure to complete the Illustrations Inventory Form in part 5 and enclose it with your final manuscript.

You will need permission for materials that come from:

· any museum, including the National Gallery of Art.
· any publication still in print.
· an out-of-print publication IF the illustration was reproduced from another
    source (you should be able to determine this from the credit line).
· any corporation, company, or organization that possesses the original work.
· any copyrighted material.
· an art gallery that represents the artist.

You may have to pay a fee, so be sure to provide all pertinent information when you apply for permission. We have included some sample letters to help you in obtaining the proper permission and in providing the holder with the necessary information (see Appendixes B and C).

*If a picture includes people who are not public figures, you will need to have signed release forms from the participants.* Please remember to ask each participant for permission to use the photograph in the advertising or promotion of your book (and all subsidiary publications) as well as in the book itself.

## Your Permissions Letters

**4.8**  Appendixes B–E in these guidelines contain form letters to use as a guide when requesting permission to reprint material under copyright. Permission requests should be typed on the author's letterhead, as the permission negotiations are between the author and the rights holder, not between the press and the rights holder. *Be sure to ask for:* (1) world rights (because our books are distributed internationally), (2) rights for translation and reprint, (3) use in all formats and for all editions, and (4) use in the advertising or promotion of your book (and all subsidiary publications). If necessary, ask also for information about other organizations that control the rights in other parts of the world, particularly the British Commonwealth.

Copyright of published material is usually controlled by the publisher, while

common-law copyright of unpublished material is controlled by the author or the author's heirs. Consult the credit line if you are unsure from whom to request permission. To obtain permissions from book publishers, requests should be sent to the publisher's permissions manager or to the subsidiary-rights manager. You may wish to research the company or library, or to ask their permissions department if there are specific forms they require. A list of book publishers can be found in the *Literary Market Place,* a publication available at most college libraries and large public libraries. For works of art, first contact the museum or gallery that owns the original. They can often provide you with information on the rights holder or clearinghouse. Most artists who hold copyrights are represented by the Artists Rights Society of New York (http://www.arsny.com).

It is the author's responsibility to pay any permissions fees and/or to provide any free copies of the book the rights holder requires. Most copyright holders will ask for payment of permissions fees upon publication of your work, not before.

Since you guarantee in your contract that you have not used copyrighted materials without permission, a manuscript received in final form for publication is assumed to be cleared for use of all material from other sources. This includes *written* permission from the rights holder and an agreement between you and the rights holder that you will pay any necessary fees.

In requesting permission, you should include the following information.

## for texts

- · Specification of exact pages being quoted from original work
- · Approximate number of words or lines
- · First and last words of each passage in the publication from which you wish to quote
- · A photocopy or typed excerpt

## for illustrations

- · A photocopy of the requested illustration
- · As much information as possible about the illustration including title, date, and source

## all requests should include . . .

- · Tentative title of the book
- · Prospective publisher
- · Approximate date of publication

**Reprinting Excerpts from Your University Press of Florida Manuscript**

**4.9** After acceptance of your manuscript for publication, you may wish to make arrangements for publication of a chapter (or some other section of your UPF book that is longer than the fair-usage limit) in another book or a scholarly journal. We have no objection to this, *within reasonable limits,* provided that you clear the plan with us beforehand in writing. The journal or book must use the following credit line in relation to the UPF material: "Reprinted by permission of the University Press of Florida," along with title and date of publication of the UPF book. When you are reprinting the material in a journal, this notice must be placed under the title of the contribution or at the foot of the first page on which it appears. For a book, this notice may be on the first page of the contribution or on the book's copyright page.

## Appendix A: Copyright Law

### New Terms for Copyright Protection

The Sonny Bono Copyright Term Extension Act, signed into law on October 27, 1998, amends the provisions concerning duration of copyright protection. Effective immediately, the terms of copyright are generally extended for an additional 20 years. Specific provisions are as follows:

**For works created after January 1, 1978,** copyright protection will endure for the life of the author plus an additional 70 years. In the case of a joint work, the term lasts for 70 years after the last surviving author's death. For anonymous and pseudonymous works and works made for hire, the term will be 95 years from the year of first publication or 120 years from the year of creation, whichever expires first.

**For works created but not published or registered before January 1, 1978,** the term endures for the life of the author plus 70 years, but in no case will expire earlier than December 31, 2002. If the work is published before December 31, 2002, the term will not expire before December 31, 2047.

**For pre-1978 works still in their original or renewal term of copyright,** the total term is extended to 95 years from the date that copyright was originally secured.

There are additional provisions regarding sound recordings made before February 15, 1972, termination of grants and licenses, presumption of an author's death, and reproduction by libraries and archives. For further information about these provisions, call the Public Information Office, Monday through Friday, 8:30 a.m. to 5:00 p.m., eastern time, except federal holidays, at 202-707-3000. You may view this legislation at the Copyright Office Website, www.copyright.gov.

Note: This legislation does not restore copyright protection to any works that are in the public domain. In addition, this legislation, P.L. 105-298, was joined with a second title entitled "Fairness in Music Licensing Act of 1998." This second title deals with matters unrelated to copyright term and has a different effective date.

SL-15, November 1998.

## Appendix B

**To Request Permission to Reproduce Illustrations (Academic Title)**

Re: [title of work, artist]

Dear Sir or Madam:

I request your permission to reprint the following illustration, in [color/black and white], with nonexclusive world distribution rights including all formats and all promotional material.

[description of illustration, where and when rights holder printed it]

I would like to reprint this work in a limited scholarly edition of a book entitled _____ by _____. The primary audience for this book will be academic and research libraries. The book will be published by the University Press of Florida. It is tentatively scheduled for their 200___ season, with an initial print run of _____ cloth copies. The list price will depend upon incurred production costs.

If you would be willing to waive the permission fee for my use of this material, because of the nature of the book and the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

Thank you for your help. I look forward to your response.

Sincerely,

[signature]


Conditions of permission: _____

_____

_____


Credit line: _____

_____

_____


Signature of rights holder: _____

Printed name of rights holder: _____

Date: _____

## Appendix C

**To Request Permission to Reproduce Illustrations (Trade Title)**

Re: [title of work, artist]

Dear Sir or Madam:

I request your permission to reprint the following illustration, in [color/black and white], with nonexclusive world distribution rights including all formats and all promotional material.

[description of illustration, where and when rights holder printed it]

    I would like to reprint this work in a forthcoming edition of a book entitled

_____ by _____. The book will be published by the University Press of Florida. It is tentatively scheduled for their 200___ season, with an initial print run of _____ cloth copies. The list price will depend upon incurred production costs.

    If you would be willing to waive the permission fee for my use of this material, because of the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

    Thank you for your help. I look forward to your response.

Sincerely,

[signature]


Conditions of permission: _____

_____

_____


Credit line: _____

_____

_____


Signature of rights holder: _____


Printed name of rights holder: _____


Date: _____

## Appendix D

**To Request Permission to Reproduce Text (Academic Title)**

Re: [author, title of work requesting permission for]

Dear Sir or Madam:

I request your permission to reprint the following material, with nonexclusive world distribution rights including all formats and all promotional material:

[description of passage to reprint (including page numbers) and where and when rights holder printed it]

I would like to reprint this material in a limited scholarly edition of a book entitled _____ by _____. The primary audience of this book will be academic and research libraries. The book will be published by the University Press of Florida. It is tentatively scheduled for their 200___ season, with an initial print run of _____ cloth copies. The list price will depend upon incurred production costs.

If you would be willing to waive the permission fee for my use of this material, because of the nature of the book and the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

Thank you for your help. I look forward to your response.

Sincerely,

[signature]

Conditions of permission: _____

_____

_____

Credit line: _____

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_____

Signature of rights holder: _____

Printed name of rights holder: _____

Date: _____

## Appendix E

**To Request Permission to Reproduce Text (Trade Title)**

Re: [author, title of work requesting permission for]

Dear Sir or Madam:

I request your permission to reprint the following material, with nonexclusive world distribution rights including all formats and all promotional material:

[description of passage to reprint (including page numbers) and where and when rights holder printed it]

I would like to reprint this material in a forthcoming edition of a book entitled _____ by _____. The book will be published by the University Press of Florida. It is tentatively scheduled for their 200__ season, with an initial print run of _____ cloth copies. The list price will depend upon incurred production costs.

If you would be willing to waive the permission fee for my use of this material due to the nonprofit status of the University Press of Florida, I would be most grateful. Any payment requested will be made upon publication.

Thank you for your help. I look forward to your response.

Sincerely,

[signature]


Conditions of permission: _____

_____

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Credit line: _____

_____

_____


Signature of rights holder: _____

Printed name of rights holder: _____

Date: _____

# 5. Author's Checklist and Required Forms

Your manuscript typed on disk is the beginning of the typesetting of your book. If it is well organized and prepared according to our Manuscript Preparation Guidelines, the production process will probably go smoothly. If it is prepared in an untidy fashion, this practically guarantees that the production process will be considerably slower and there will be trouble along the way. Please read the entire guidelines to be sure you have followed all of our instructions.

Before submitting your manuscript, complete the Author's Checklist on the following page and (if applicable) the Illustrations Inventory Form, the Electronic Art Submission Form, and Text Permissions Inventory Form on the subsequent pages. *Please include these forms when you submit your manuscript.*

## Author's Checklist

Please remember that the manuscript you are sending us is your final version. Unfortunately, we do not have the time or resources to input excessive rewriting changes, at any stage.

Be sure to retain a faithful copy of the final manuscript (disk and printout) and illustrations. Keep this duplicate set in a safe place. We cannot accept responsibility for manuscripts, original artwork, illustrations, or other materials lost or damaged in transit.

Submit the entire manuscript (one copy of the disk and one copy of the printout), including all illustrations and captions, at the same time. The printout should match exactly what is on the disk.

Finally, please check every item on the following checklist that is applicable to your manuscript.

**Text**

*Have you . . .*

- ☐ Double-spaced the entire manuscript printout, including front matter, notes, bibliography, captions, and extract material (prose and verse)?
- ☐ Used left justification?
- ☐ Removed all special type, such as boldface, all caps, or oversized?
- ☐ Used underlining to indicate italics?
- ☐ Separated your manuscript into individual files (one chapter per file)?
- ☐ Put all of the endnotes together in one file (for a single-author volume) or at the end of each chapter (for a multiauthor volume)?
- ☐ Numbered the pages of your manuscript consecutively throughout, not chapter by chapter?
- ☐ Typed all chapter titles and subheads in caps and lower case, flush left?
- ☐ Marked the subhead levels by hand in the left margin of your printout in pencil (A, B, etc.)?
- ☐ Reviewed sections 2.14 and 2.24 if your manuscript contains many extracts?
- ☐ Used the enter or return key only at the end of a paragraph, endnote, extract, bibliography entry, or line of poetry—not after each line of text? Pressed the tab key only to begin a new paragraph or endnote?
- ☐ Established an acceptable notes and bibliography format for the entire manuscript and followed it consistently? Typed all references double-spaced?

- [ ] Checked notes and bibliography for consistency and completeness? (All names, book titles, and publication details in notes should be consistent with their listing in your bibliography.)
- [ ] Checked to be sure that the numbers of the notes correspond to their superscripts in the text?
- [ ] Double-checked all quotations and references against the original source for accuracy?
- [ ] Created all tables in your word-processing program? Removed grids or rules from around tables?
- [ ] Used an acceptable word-processing programs? (Our preferences: In Windows, MS Word 6 or above, Word-Perfect 5.1 or above. In Macintosh, MS Word 4.0 or above, WordPerfect 2.0 or above. If you use any other program, please consult with us to be sure we can translate it with our conversion software.)
- [ ] Completed the Text Permissions Inventory Form?

## Illustrations

*Have you . . .*

- [ ] Read part 3 ("Illustration Preparation") of these guidelines?
- [ ] Checked to make sure all illustrations are numbered correctly and match the numbers on the caption list?
- [ ] Indicated on the manuscript where each illustration should be placed? (Either by writing the illustration number in the left margin of the manuscript printout or by keying within the text as instructed in section 3.3.)
- [ ] Provided a photocopy of each illustration (including a full-size visual representation of those on slides and computer disks), labeled with its illustration number?
- [ ] Completed the Illustrations Inventory Form?
- [ ] Completed the Electronic Art Submission Form if you are submitting art in digital format?

### original photos

*Have you . . .*

- [ ] Supplied glossy 8" x 10" or 5" x 7" photos with good contrast and clear images?
- [ ] Supplied color slides, 4" x 5" transparencies, or color prints for all images that will be reproduced in color (if the press has approved color illustrations)?
- [ ] Remembered that printed photos from a book or magazine are not recommended and photocopies and inkjet reproductions are unacceptable?
- [ ] Numbered all images? (Each photo, on the back with pressure-sensitive labels; each slide, on the frame.)

### scanned photos

*Have you . . .*

- [ ] Scanned at 300 dpi scanning resolution (which is different from printer resolution)?
- [ ] Reduced or enlarged the image to the size it will appear in your book? (We can reduce but not enlarge your image.)
- [ ] Saved in gray-scale mode, one photo per file, as TIFF or EPS files?

## all line art

*Have you . . .*

- [ ] Omitted the main title from the image area? (It should be part of the caption.)
- [ ] Set the thickness of lines at 0.5 point or greater?
- [ ] Used 8–12 point Helvetica or Times Roman font for lettering?
- [ ] Ascertained that all line art will be readable when reduced to fit on a 6" x 9" book page?

## camera-ready line art

*Have you . . .*

- [ ] Supplied clean, sharp black-and-white originals on white stock?
- [ ] Used patterns, not shading or screen tints, for differentiating areas on a chart, map, etc.?

## line art drawn with a computer program

*Have you . . .*

- [ ] Supplied computer-generated illustrations in Adobe Illustrator (5.0 or higher) or Macromedia Freehand (5.5 or higher)?
- [ ] Saved each illustration as an EPS file, one illustration per file? Saved all images as Adobe Illustrator (.ai) files, if using Corel Draw?
- [ ] Sized each illustration to approximately 5" x 7" at 100 percent?
- [ ] Used shading or screens for differentiating areas on a chart, map, etc.? (Acceptable for computer-generated line art but *not* for camera-ready line art.)
- [ ] Remembered that word-processing files (that is, with .wpd or .doc file name extensions) are not acceptable?

## scanned line art on disk

*Have you . . .*

- [ ] Scanned illustrations at 1200 dpi (scanner resolution, not printer resolution) at 100 percent (the size that the image will be in your book)?
- [ ] Used Adobe Photoshop (3.0 or higher)?
- [ ] Saved in gray-scale mode as bitmap TIFF? (Choose "Image," then "Bitmap," then "Save as" TIFF.)
- [ ] Used Adobe Illustrator or Macromedia Freehand computer-generated line art, to avoid the large file size created when scanning at 1200 dpi?
- [ ] Made sure that, if you import/place/insert a graphic image into Adobe Illustrator, Macromedia Freehand, or Corel Draw, the line art is scanned at 1200 dpi and at the size to be used (100 percent)? Placing a line-art image into one of these programs should be done only to add text (for example, labels on a map).

# Text Permissions Inventory Form

Author: _____ Date: _____

Title: _____

Please list each text item in your manuscript that requires permission. If the permission is enclosed with this form, place a check mark in the "Permission enclosed" column. If it is not enclosed, indicate its status in the appropriate column.

| Manuscript page(s) | Source (author/title) | Publisher | Permission enclosed | Status |
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# Illustrations Inventory Form

Author: _____   Date: _____

Title: _____

Please list each illustration in your manuscript. If the permission is enclosed with this form, place a check mark in the "Permission enclosed" column. If it is not enclosed, indicate its status in the appropriate column.

| Figure number | Short description | Type of art (photo, color slide, digital file) | Suggested size (1/4 page, etc.) | Permission enclosed | Status |
|---|---|---|---|---|---|
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## Electronic Art Submission Form

Please fill out this form when submitting digital artwork to the University Press of Florida.

Author: _____ Date: _____

Title: _____

Please provide a printout of the list of files on each disk.

### Line Art

See sections 3.9–3.12. *Remember: laser printouts must be provided for all files.*

Total number of line art files: _____

Type of computer used to create files:
☐ Macintosh        ☐ IBM compatible        ☐ Other (provide type) _____

Line art applications used to create files:
☐ Macromedia        ☐ Adobe Illustrator        ☐ Other (provide type) _____
   FreeHand

Page layout applications used to create files:
☐ Adobe Pagemaker        ☐ QuarkXpress        ☐ Other (provide type) _____

Are fonts included on disks?   ☐ Yes  ☐ No

Are files saved as EPS?        ☐ Yes  ☐ No

Are original application files included?   ☐ Yes  ☐ No

### Scanned Art

See sections 3.8 and 3.12.

Total number of scans: _____ Number of scans from original art: _____

Number from previously printed sources (e.g., illustrations from books): _____

Number from color slides: _____

Number from black-and-white glossy photographs: _____

Were all previously printed originals "de-screened"?   ☐ Yes  ☐ No

Type of scanner used: _____

Maximum resolution of scanner: _____

Scanning software used: _____

*If your scans were created by a service bureau, please supply the following:*

Service bureau name: _____

Address/phone number: _____

Contact person/e-mail address: _____

**Digital Storage Media**

Type and number of disks provided:

Floppy disks: _____          Iomega ZIP disks: _____

Iomega JAZ disks:_____          1.3 gigabyte 5.5 optical disks: _____

CDROMs: _____

**Additional Comments** _____

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